

Melchiore de Barberiis

Intabolatura di Lauto  
Libro Decimo  
1549



TREE EDITION



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Albert Reyerman

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# OPERA INTITOLATA CONTINA.

INTABOLATURA DI LAVTO DI FANTASIE, MOTETTI,  
CANZONI, DISCORDATE A VARIO MODI, FANTASIE PER SONAR  
*uno solo con uno Lauto, & farsi tenore & soprano: Madrigali per sonar a due Lauti: Fantasie per*  
*sonar a due Lauti: Fantasie per sonar sopra la Chitara da sette corde.*

COMPOSTA PER IL REVERENDO M. PRE MELCHIORO  
*de Barberis Padoano, Musico, & sonator di Lauto eccellentissimo.*

L I B R O

D E C I M O.



Venetij apud Hieronymum Scotum  
M. D. X L I X.

IMPERATORIAE MAIESTATIS COMITI FIDELISSIMO  
AC CANONICO PATAVINO RELIGIOSISSIMO HERCVLI A SANCTO

Bonifacio patrono suo obseruandis. Melchior Barberius Sacerdos Patavinus,

& humillimus seruus S. P. D.

**M**OREM, nec meo quidem iudicio aspernandum, Hercules Patauinorū Canonicorum lumen, & splendor illustriſime, olim fuisse, neminem pretereat arbitror, ut Parthorum Regem salutatui, eum non nisi aliquo cum munere, accedebant. Quo fiebat, ut unus Aprum, alter Ceruum, hic Accipitrem, ille Falconem, alius Fātheram, alius Leonem, alius Vrſum, alius aliam rem, aut animal aliud, ei pronus offerebat. Que omnia si depulſis animo nubibus exacte munera considerabimus, illorum alia aduentrum tantum, cui inferuire, ut nihil est turpius, ita interdum nichil est perniciſius, facere: alia interdum in dominos adeo ſeuire, ut offendere aliquid pro alimentis eis rependant, & ad mortem usq; illos infestentur: liquido difſiciemus. Quod cum ipſe facile comprehendam, cupiens ea qua cum debo ueneratione te ueluti meum Regem, immo Numen salutare Laudatiſimum illum morem imitari haud mihi turpe duxi. At antiquissima tua inclytæ domus prosapia, ipsius clarissimis stemmatibus, ac rariſimo natum tuorum splendore optime confideratis. circa quæ ſi uellem euagari, profecto non epiftolam, ſed illiadē componere mihi neceſſe foret. deinde ijs potius nubes effundere, q̄ laudis aliquid addere uiderer. Quandoquidem quis is eſt: cui ea ſatis ſuperq; iam non innotuerint: aut ad cuius aures, Indos licet, Arabes, Garamantes, aut penitus toto diuīſo orbe Britanos inter agat, clarissima familiā à Sāto Bonifacio non peruenierit? profecto nemo proorsus. Ab ijs igitur ſuperfedendum eſſe nec nimia in animum induxi meum. Si in his enim diutius immorarer, quid aliud quæſo eſſet, q̄ fruſtra loquiſ aut (quod aiunt) aſtum agere, & inſulſis nudis tempus conterere? Rābidos Vrfos, Tigres Hircanas, Leones indomitos, aut his similia monſtra tibi tradere nequaq̄ mihi proposui, unde poſtmodum aliquid diſpendij, aut noxæ prouenturum eſſe ſuſpicari poſsim, uidearq; Medea Creontis filiæ exitiale munus exhibuiſſe. Sed rem non cicurem modo, ſed rigidas quascunq; feras cicurantem & delinientem, duraq; ſaxa facile permulcentem, Quod Thracius cantor, & Fidicen nobilissimus Orpheus, Thebanæ conditor arcis argutissimus Amphion: & Arion musicus cantatissimus facillime attestantur, tibi dono dare, tuoq; celeberrimo nomini & inclytæ celſitudini dedicare conſtitui. Vnde honestissimam uoluptatem, & cœleſtem quandam dulcedinem, que tuam mentem ſacerdoti alibis curis non raro delaffatam interdum permulceat: tranquillet ſerenitatiq; reſtituat, id eſt quafdam muſice artis meas elucubratunculas, quas ſub tua Aegide ſi modo tu(que tua eſt humanitas, & in uirtutis affeclias benignissima

animi propensio) circumferri diſcipio: non dedignaris ſub qua non uereor me a liuidulis detrafforibus, quorum plena ſunt omnia, tua tijſime exiturum. Is enim es qui & ſi Ephebiam adhuc ferē non exceſſisti, in te tamen clara ſigna ſumme uirtutis apparent, & eximium ingenij lumen eluſcet. Quo fit ut in te omnes ingentes laudis aceruos extruant, & in te uno omnium diſciplinarum gloriam conſeruant, adeo ut nummodo te à tuis nobilissimis maioribus non degeneraſſe: uerum etiam illorum gloriam tuis multijugis uirtutibus adequaſſe, auxiſſe, & propemodum ſuperauaſſe contendant. Sed hæc tecum dum loquor familiæ columen tue, ſacerdotij bonos immortalis, & patriæ perenne decus, dubitans ne quid in me Cnatonis eſſe (quod quidem à me abſit) ſuſpiceris his meis colophonem addere non absurdum putauero, ſi prius tamen te rogauero, ut hæc mea, eo libenti animo, quo tua dignitati offeruntur ſuſcipere ne recufes, & ſi preterquam quod tua cœſitudo expoſceret, atq; mereret paruum munus eſt, Leuidense & crasso filo contextum, uoluntatem meam ingentem uelis optime confidere: quod ſi te feciſſe compcriam, ut me comperturum eſſe non dubito, ad maiora confiencia numero meum, ſed etiam aliorum animam, qui uirtutum candidati ob Zoilorum rabidos morsus exire limen miseri uehementer pertimeſunt excitabis atq; compelles. Sume igitur hoc meum muuſculum, & me tibi deuinctiſimum mancipium in tuo ære accipere queſo uelis nobilissime Mecœnas, ſecurum præſidium, & dulce decus meum. Vale. VI. Kal. Ianuarij. M D X L I X.

Recercada  
Prima parte

This section contains six staves of musical notation for Recercada, Prima parte. The notation is written on five-line staff paper. The symbols used include open circles, filled circles, crosses, asterisks, vertical stems, and dots. The first staff is labeled "Recercada Prima parte".

Fantasia  
Segunda parte

This section contains six staves of musical notation for Fantasia, Segunda parte. The notation is written on five-line staff paper. The symbols used include open circles, filled circles, crosses, asterisks, vertical stems, and dots. The first staff is labeled "Fantasia Segunda parte".

Deul double deul.

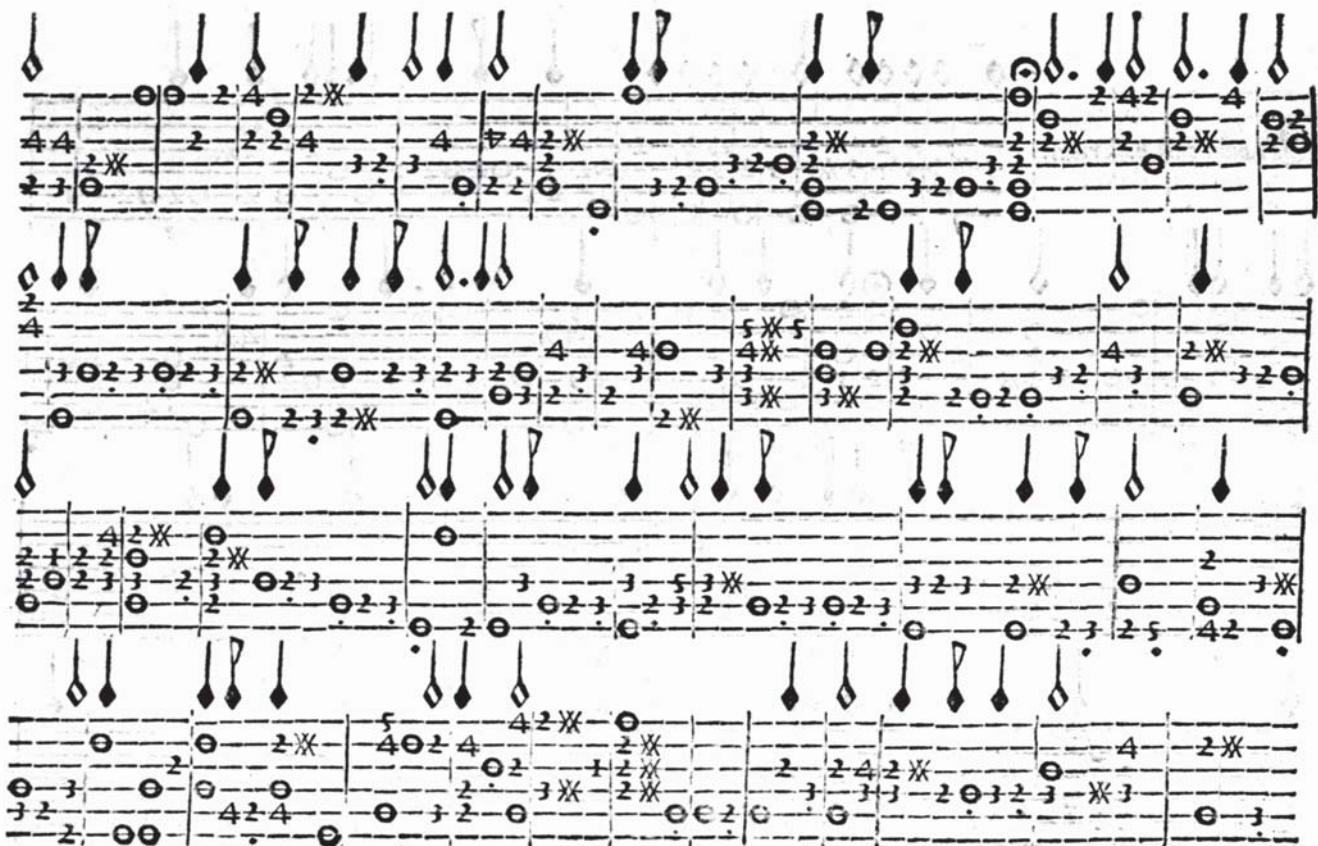
sl. est. bel & bon.

Bb

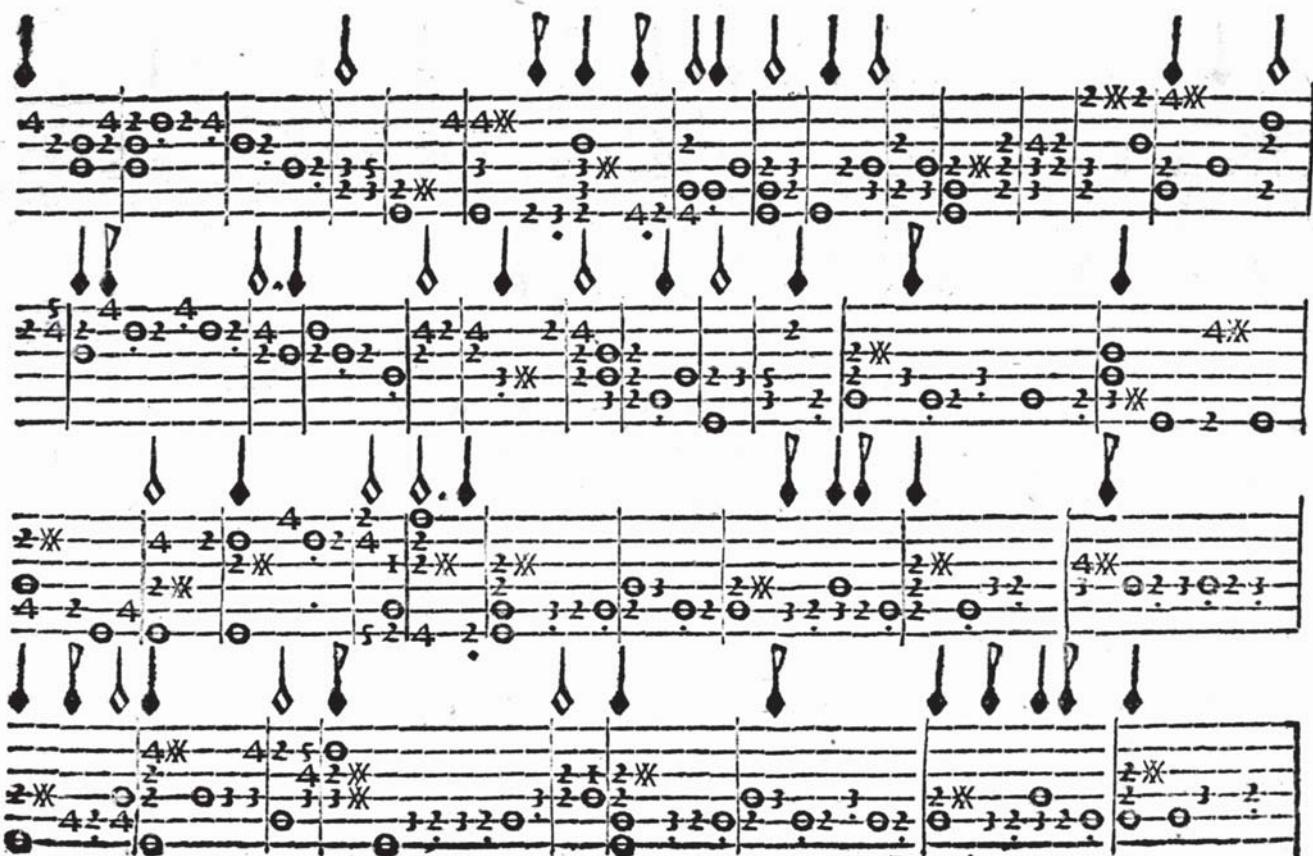
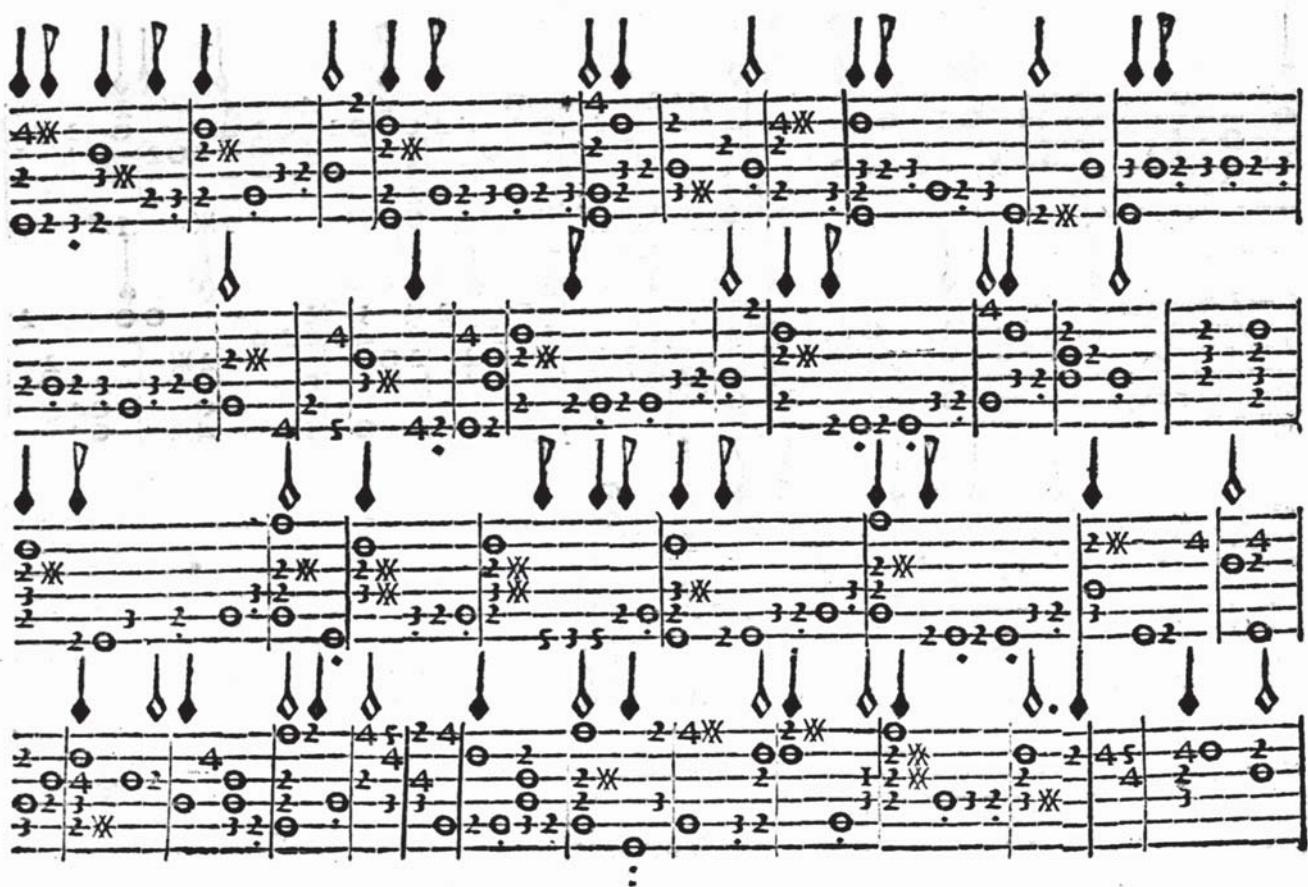


*Queramus cum pauperibus.*

Bb ii



This section of sheet music consists of six staves of musical notation. The notation uses a combination of standard musical symbols like stems and dots, along with specific numbers and symbols such as '2', '4', 'X', and '2X' to indicate pitch and rhythm. The staves are separated by horizontal dashed lines. A section labeled "Seconda parte." begins at the bottom of the page.



Hand-drawn musical notation for a six-string guitar. The notation uses a standard six-string guitar neck diagram with six horizontal strings and twelve frets. The notes are represented by small circles or dots on the strings, with stems pointing downwards. There are also vertical tick marks above the strings. The notation includes several measures of music, with some specific labels like "4\*\*" and "2\*\*" appearing above certain notes. The text "Christi Corpus Aue" is written in cursive script on the left side of the staff.

Hand-drawn musical notation for a six-string guitar, continuing from the previous page. The notation uses a standard six-string guitar neck diagram with six horizontal strings and twelve frets. The notes are represented by small circles or dots on the strings, with stems pointing downwards. There are also vertical tick marks above the strings. The notation includes several measures of music, with some specific labels like "3\*\*" and "2\*\*" appearing above certain notes. The text "Cc" is written at the bottom right of the staff.



Fantasia.

Cc ii ?

A handwritten musical score for guitar, consisting of six staves of tablature. The tablature uses a standard six-string guitar neck with vertical fret markers. Various symbols are used to indicate pitch, rhythm, and performance techniques, including dots, dashes, and asterisks. The score is divided into sections by vertical bar lines. A section labeled "Fantasia." appears in the middle of the page.

A handwritten musical score for guitar, consisting of six staves of tablature. The tablature uses a standard six-string guitar neck with vertical fret markers. Various symbols are used to indicate pitch, rhythm, and performance techniques, including dots, dashes, and asterisks. The score is divided into sections by vertical bar lines.

Fantasia.

This section of the sheet music contains four staves of musical notation for guitar. The first staff uses standard notation with vertical stems and note heads. The second staff is labeled "Fantasia." and uses tablature with six horizontal lines representing the strings. The third and fourth staves also use tablature. Various markings are present on the strings, including "2", "3", "4", "X", and "2 X". Arrows point downwards from the top of the page towards the beginning of the music.

This section of the sheet music contains three staves of musical notation for guitar. The first staff uses standard notation with vertical stems and note heads. The second staff uses tablature with six horizontal lines. The third staff also uses tablature. The notation continues from the previous section, with arrows pointing downwards from the top of the page.

Canzon La uolunte.

This section contains six staves of musical notation for a string instrument. The notation is tablature, with each staff having four horizontal lines representing the strings. Various symbols are placed on or between the lines to indicate pitch and rhythm. Arrows pointing downwards are positioned above the first, third, and fifth staves. The music consists of six measures per staff, with a total of 36 measures across all staves.

Fantasia.

This section contains three staves of musical notation for a string instrument. The notation is tablature, with each staff having four horizontal lines representing the strings. Various symbols are placed on or between the lines to indicate pitch and rhythm. Arrows pointing downwards are positioned above the first and third staves. The music consists of three measures per staff, with a total of 9 measures across all staves.

Fantasia Discorda il Basso  
con il Tenore unisono.

This section contains two staves of musical notation for a string instrument. The notation is tablature, with each staff having four horizontal lines representing the strings. Various symbols are placed on or between the lines to indicate pitch and rhythm. Arrows pointing downwards are positioned above both staves. The music consists of two measures per staff, with a total of 4 measures across all staves. A small 'Dd' is located at the bottom right of the second staff.



Canzon Francese.

Canzon Francese.

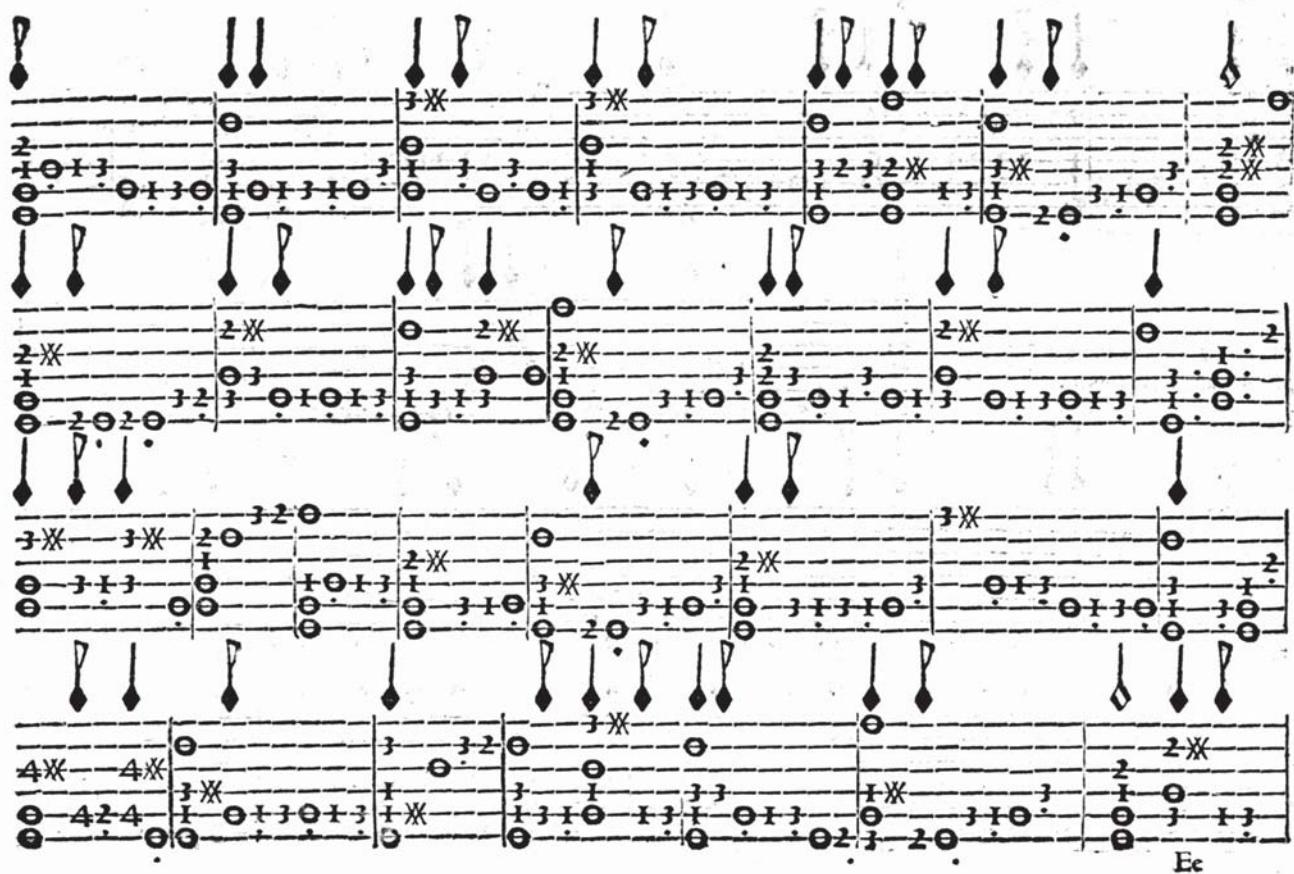
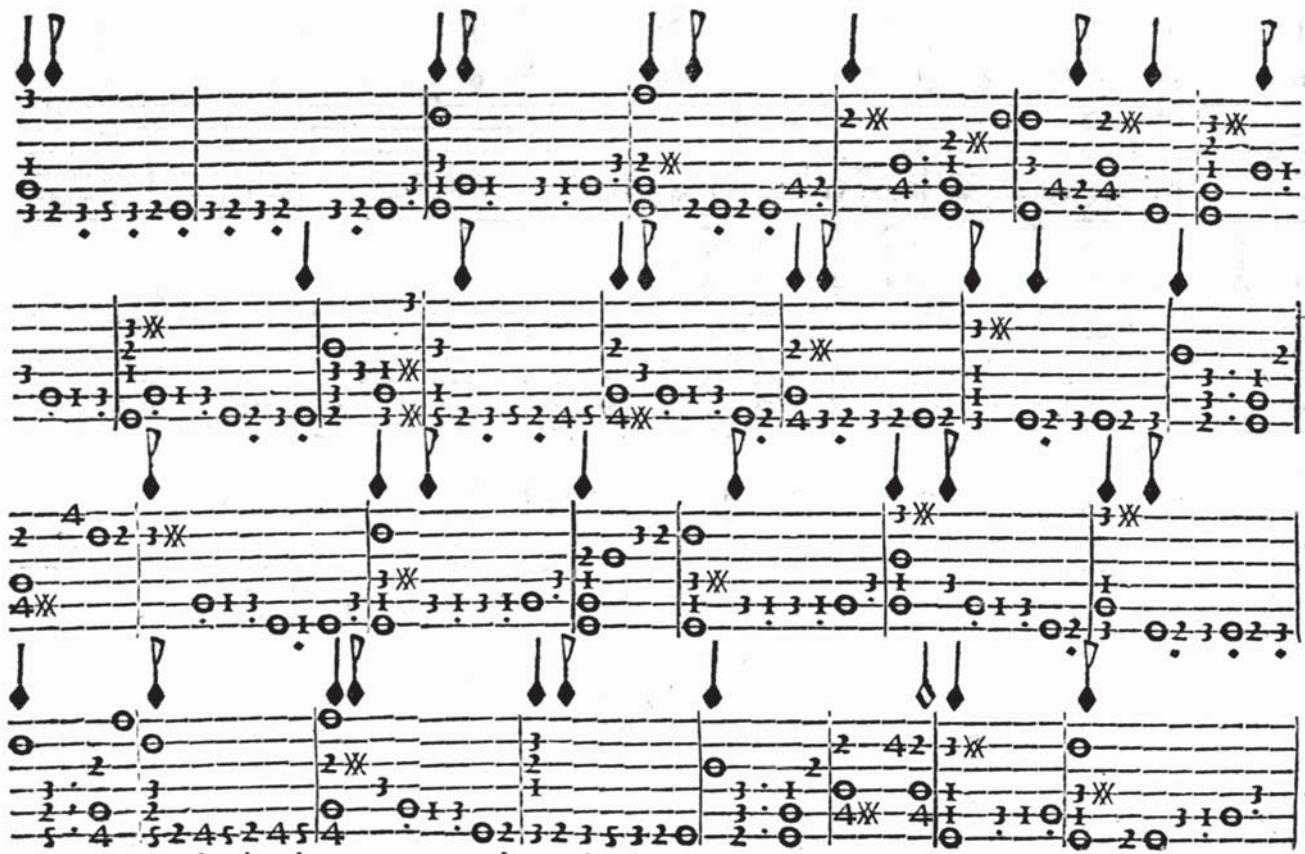
The notation continues from the previous page. It starts with a short introduction consisting of three staves of tablature. This is followed by two full staves of music. The notes are indicated by solid black dots, open circles, and small diamonds, with stems pointing up or down. The music is divided into measures by vertical bar lines.

Canzon.

Madrigale Se mai  
prouasti domna

15

Fantasia sopra Se  
mai prouasti domna



Musical score for soprano lute, page 16. The score consists of two systems of music. The first system starts with a fermata over four measures. The second system begins with a measure starting on the fourth line. The notation uses a staff with five horizontal lines and a vertical bar line. Various symbols are placed on the staff, including black dots, crosses, and numbers like 1, 2, 3, and 4. The lyrics "Madonna qual certezza Soprano per sonare a due Lauti." are written in Italian at the beginning of the second system.

Continuation of the musical score for soprano lute, page 16. This section begins with a measure starting on the fourth line. It features a series of eighth-note patterns and rests. The notation is identical to the previous system, with a staff of five lines and various performance markings. The score concludes with a final measure ending on the third line.



Tenor di Madonna qual  
certezza.  
Accordal il Basso uodo  
& il Tenor uodo.

Pas de mi bon compagni.

Fantasia ante scritta per sonare con due Lauti in ottava.

### Tenor.

A musical score page showing a staff with various notes and rests, including a double bar line with repeat dots.

Fantasia.

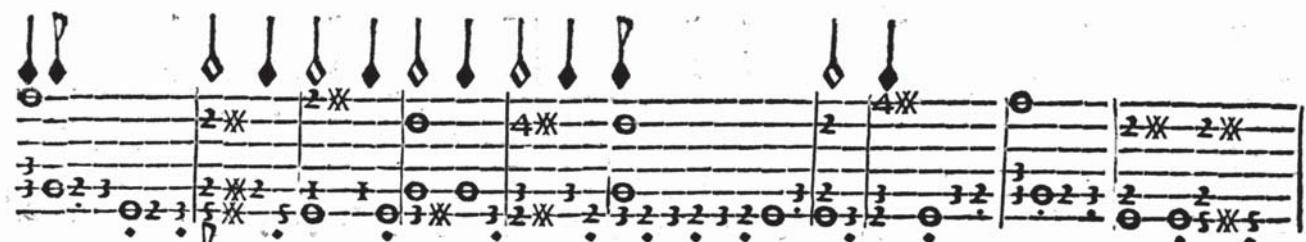
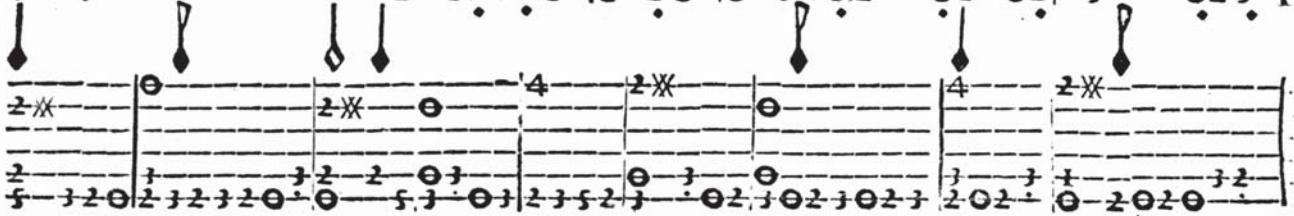
A page of musical notation for a six-string guitar, featuring tablature with note heads, stems, and various symbols like X, 2, 3, and 4.



Fantasia per sonar un Lauo, & farsi

Tenor & Soprano.

Accorda il Basso uodo una ottava più  
bassa della Sottana alli. 3.tasti: il Bors-  
don per quarta, il Tenor per quarta,  
la Mezzana, la Sottana, e'l Canto us una  
quarta più alta una de l'altra.



Fantasia discordata per sonare  
solo uno.

Accorda la sottana per quinta,  
e'l canto per quarta: l'altre cor-  
de uanno accordate secundo il  
comun uso.



Fantasia discordata.

Accorda il Bordon uodo unifono con la Sottana uodo: il Tenor uodo con il Canto uodo unifono: le altre corde accorda secondo il comun uso.

Fantasia.  
Prima parte.

This musical score consists of six staves, each representing one of the six strings of a guitar. The notes are indicated by small circles or dots on the staff lines, with vertical stems pointing downwards. The first two staves are grouped together under the heading "Fantasia. Prima parte.". The remaining four staves are grouped together below it. The notation uses a standard musical staff system with horizontal bar lines dividing measures.

This musical score continues the piece from the previous page. It consists of six staves, each representing one of the six strings of a guitar. The notes are indicated by small circles or dots on the staff lines, with vertical stems pointing downwards. The notation uses a standard musical staff system with horizontal bar lines dividing measures.

Fantasi. Seconda parte.

Musical notation for a six-string guitar, featuring two staves of six-line staffs. The notation includes various symbols such as dots, crosses, and numbers (e.g., 2, 4, 2X) placed above or below the staff lines, likely indicating specific fingerings or techniques. The first staff begins with a series of vertical strokes (dots) and a circled dot. The second staff starts with a circled dot and continues with a series of vertical strokes.

Musical notation for a six-string guitar, continuing from the previous page. It consists of two staves of six-line staffs. The notation uses various symbols including dots, crosses, and numbers (e.g., 2, 4, 2X) to indicate specific fingerings or techniques. The first staff begins with a circled dot and a vertical stroke. The second staff starts with a vertical stroke and continues with a series of vertical strokes and other symbols.



Fantasia.  
Terza parte.

Gg iii

This section of the music continues the tablature from the previous page. It consists of five staves of tablature. The first four staves are grouped together and labeled "Fantasia." and "Terza parte." at the start. The fifth staff concludes with the label "Gg iii". The notation follows the same conventions as the previous page, using dot, circle, cross, and number markings on the six-line staff to indicate specific fingerings and techniques.

Canzon.

Fantasia prima per sonar sopra la Chitara da sette corde.

Canto.

Fantasia seconda per sonare sopra la Chitara da sette corde.

Canto.

Fantasia terza per sonare sopra la Chitara da sette corde.

Canto.

The image shows a musical score for a seven-string guitar. It consists of three staves of tablature, each with seven horizontal lines representing the strings. The top staff is labeled "Canto." and has vertical stems pointing downwards. The middle staff has vertical stems pointing upwards. The bottom staff has vertical stems pointing downwards. There are various markings on the tabs, including small circles, dashes, and numbers like 2, 3, and 4, indicating specific fingerings or techniques.

J. L. FINE

## T A V O L A.

- R**ecercada due parti.  
**D**eul double deul.  
**I**l est bel e bon.  
**Q**uereramus cum paſtoribus, prima & ſeconda parte.  
**C**hriſti corpuſ aue.  
**F**antafie numero tre.  
**L**a uolunte Canzon.  
**F**antafia una.  
**F**antafia diſcordata.  
**C**anzon due Franzefc.  
**S**e mai prouasti donna. Madrigale.  
**V**na Fantafia compoſta ſopra Se mai prouasti donna.  
**M**adonna qual certezza, Soprano per ſonar a dui Lauti.  
**T**enor di Madonna qual certezza.  
**P**as de mi bon compagni. Canzone.  
**V**na Fantafia Soprano per ſonar a dui Lauti in ottaua.  
**T**enor di detta Fantafia.  
**V**na Fantafia per ſonar un Lauto ſolo.  
**D**ue Fantafie per ſonar ſopra un Lauto ſolo, & farſi Soprano & Tenor uno ſolo.  
**V**na Fantafia diſcordata a altro modo della prima.  
**V**na Fantafia in tre parti.  
**V**na Canzone.  
**F**antafie 4. per ſonar ſopra la Chitara da corde. 7.

NUMERO XXXIII.





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